

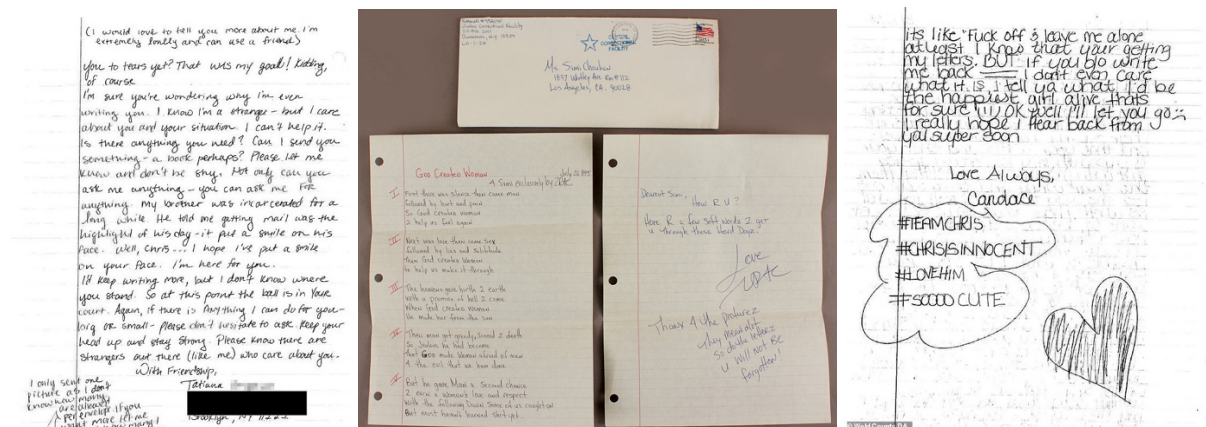
PROJECT PROPOSAL

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WHAT DO YOU WANT TO MAKE

For my graduation project, I intend to write a script which will eventually become a movie. The script will have the form of a voice over and as a starting point is based on females, who write love letters to incarcerated men. Notorious men such as Richard Ramirez, Ted Bundy, Chris Watts, have received tons of letters while in prison.

What drives these women getting closer to a violent person and participating in a fantasy life? According to psychologists, some women believe they can change a cruel man, others 'see' the little boy that these men once were and seek to nurture them and some driven by their own narcissism hope to share in the media spotlight. There are though common elements that apply to most of them such as leading a lonely and unsatisfactory life that finds comfort in creating illusions and constructing a fantasy world. In a sense the psychological and mental space of these women, just like the physical space of the prisoners, is in isolation, restrained. The text will accelerate to a delirium, a feverish vision where the character will be shifting from past to present, from real to illusionary, not being able to distinguish the difference.



The visuals, that will accompany the script, are constructed miniature set ups resembling alienated solitary spaces that oscillate, like in a dream, between reality and fantasy. These spaces will facilitate as a blank canvas, which will gradually transform into an environment that breaks up and is recreated constantly. Although claustrophobic, the space will seize to be flexible, to create an opening, signs and symbols of communication and freedom, a shed of light. Scale is reversed and with the slowing of time the tiny construction become monumental.

The objective is to make the *viewer* feel in a manner the same way the narrator does. The delirium of thoughts will drift the viewer in the same sphere of blurring vision, where there is no telling what is real and what not.

WHY DO YOU WANT TO MAKE IT

The idea of isolation, loneliness and their escaping mechanisms fit in a large social context of our time. Creating one's own fantasy world appears usually to a young age with the parents treating toys as real or encouraging children's imagination with storytelling and fairy tales. Although in a social context this behavior can be problematic (often distracted, distant, "in his own world" as one could say), I find very interesting the fact that masterpieces have been created in isolation and because of one's vivid fantasy. Fantasy Prone Personality (FPP) or in other words "overactive imagination" or "living in a dream world" applies to about 4% of the population according to American psychologists Sheryl C. Wilson and Theodore X. Barber, who first identified FPP in 1981.

Furthermore, I want to make this film in order to develop the idea of using fantasy and imagination as a storytelling technique and together with the miniature constructions, to make the ground for perfecting my own visual language.

Seeing the difference between symbolic and real life
Prison references more

HOW DO YOU PLAN TO MAKE IT

WRITING THE SCRIPT

Initially, I'm planning to write the script. I want to create a character which will come as a result of the extended research on women writing letters to inmates in prison, studying their motives, their state of mind and their fantasies. Additionally, my research will include elements of forensic psychology and phenomenological philosophy. The script will have a form of confession and subconscious hidden thoughts will be clearly presented.

MAKING THE MAQUETTES

The constructed models will be made from different materials such as clay, carton, plastic, metal, paint and wood. The use of light (backlighting, shadows etc.) will be an auxiliary element to recognize these set-ups as staged. The camera will maneuver above and around these tiny spaces, slowly and methodically. A study of possibilities in filming a miniature staged set up as well as the way you can create movement in these tiny spaces will advance.

COMPOSING THE SOUND

I'm currently recording sounds of void, sounds on empty building and isolated spaces, as well as echo sounds of small objects on those spaces. Sounds of boredom, like scratching skin or wall, playing mechanically with hands, repetitive sounds, sounds of instant distraction.

The sound will have a complementary role in the film that will enhance the feeling of isolation. In continuation, I will gather all sounds and with the help of a sound studio I will make a composition.

EDITING

Editing is a vital element of the process to be able to test if things will work out the way I intend to. During the process, I will combine and try out the elements together few times until the final edit.

WHO CAN HELP YOU

The people who can help me at the moment are my tutors, in order to keep the flow of work and thoughts productive. I plan to make also a presentation soon to our group to gain some feedback from them and maybe new insights.

Furthermore, the station skills could be very helpful in the process of making and filming the maquettes, making the right choices of materials and using the right tools for the implementation.

WHAT IS YOUR TIMETABLE

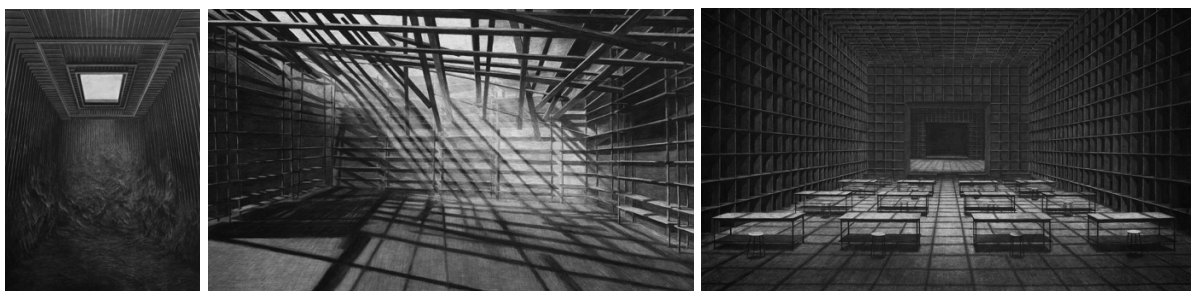
November/December

Reading and researching in order to formulate the first draft of the script. At the same time I will make a list of all sounds that I have collected and get in touch with sound designers to make some try outs considering the composition.

Considering the maquettes are still in an early stage as a lot of experiments have to take place. I have also to map out a lot of technical and practical details, such as which camera to use, which lenses would be suitable, how will the camera move in those tiny spaces, how to position the light to be able to have distinct rays of light in the box etc.

Together with the making, I would like to make some drawings before creating the set ups and I'm planning to devote to making the maquettes for the shootings, 10 to 15 hours a week.

Reference drawings with charcoal from Veneration series, Levi van Veluw:



January

Considering the Thesis the first draft should be completed by the end of month.

First draft of the script should be ready for recording by the end of the month as well.

Few construction set ups to be completed and filmed so as to combine with the voice over based on the script and the composition of the collected sounds.

February

Thesis: second draft

Beginning of the month I will have a ready a 3 min video for the Eye project.

Continuing to work on the film and start thinking if any construction would be needed to complement the presentation of the work at the graduation.

March

Completing the Thesis.

Continue editing the film and try to be open to other possibilities of editing.

April

Continue editing the film and make possible additional shootings and constructions.

May

Final editing

Exhibition: exhibition layout plan

Printing elements and any construction of the space supporting the work.

June

Exhibition

RELATION TO PREVIOUS PRACTICE

In 2017, I completed a film called “The portrait of the building” that was basically made from found footage combined with maquettes, which I made and filmed. In the same work, I wrote a script as well, which appeared as a narration in the film. The process of making it is very similar with the one I’m following now ,although the theme and the approach are different. I wish to master the staged set ups and gain more understanding of filming techniques through this process.

I used the idea of imagination and fantasy blended with true events as a technique of storytelling in the above film, as well as to posters, which I made and place them outside of buildings under construction, describing imaginary works that occupy the rooms of the building, inviting the viewer to use his imagination to visualize the described works.

RELATION TO A LARGER CONTEXT

Questions, Connections, Themes that can broaden the current topic are the following:

- What happens if fantasy is taken as a kind of perception?
- How spaces influence our emotions?
- What are the creative potentialities of solitary confinement and how creativity emerges in limited spaces?
- How does extreme isolation affect our perception of time? (reference to cavemen, who stayed alone for a year inside the caves for research losing the sense of time)
- Confinement related to madness.
- Isolation and Escaping mechanisms.

-Beneficial and Harmful Effects of Isolation

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